

# RADIO SCRIPT

Knox Reeves Advertising, Inc.

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CONTINUITY NUMBER #2535

DATE OF BROADCAST OCTOBER 13, 1944

DATE OF RECORDING

DAY FRIDAY TIME 5:30-5:45 CWT

NETWORK OR STATION BLUE

PRODUCT ADVERTISED WHEATIES

PRODUCTION NOTES:

NAME OF PROGRAM JACK ARMSTRONG, THE  
ALL-AMERICAN BOY

PROGRAM DESCRIPTION JACK ARMSTRONG AND THE  
BLACK JOSS

OPEN: Breakfast of Champions - Year  
'round story

CLOSE: WHEATIES -- week-end sale

CHARACTERS:

REMARKS

JACK  
BETTY  
BILLY  
UNCLE JIM  
DIAMOND JOHN

JACK ARMSTRONG  
WHEATIES  
FRIDAY, OCTOBER 13, 1944

#2535

OPENING COMMERCIAL

BUSINESS: 1 CROWD CHEER GOING INTO CONCERTED CHEER -- RAH! RAH! RAH!

2 JACK ARMSTRONG!

ANNOUNCER: 3 JACK ARMSTRONG -- THE ALL-AMERICAN BOY!

BUSINESS: 4 THEME

ANNOUNCER: 5 WHEATIES -- "Breakfast of Champions" -- bring you the  
6 thrilling adventures of Jack Armstrong, the All-American Boy!

7 How about it, you fellows listening in -- what's your favorite  
8 sport? Baseball, by any chance. Well, if it is, then answer  
9 this question for me. Just because the 1944 baseball season  
10 is over, are you going to pass up a swell fall sport like  
11 football -- and all the exciting winter sports like hockey,  
12 basketball and skating? Are you going to miss out on all the  
13 fun of athletic competition, just because your favorite sport  
14 isn't in season? Why of course you aren't.

15 And you know, I think you'll agree with me that the same thing  
16 holds true when it comes to picking your favorite breakfast  
17 dish. For example, if you're a good loyal WHEATIES fan during  
18 the summer baseball season, is there any reason in the world  
19 why you should pass up your WHEATIES, "Breakfast of Champions",  
20 when football comes around? Not on your life! It seems to me,  
21 if that famous "second helping" flavor of WHEATIES makes a hit  
22 with you in one season, it's bound to do things for your  
23 appetite the rest of the year as well. And I'd say the same

(CONTINUED)



ANNOUNCER:  
(CONT)

1    thing holds true for that WHEATIES brand of nourishment, too,  
2    Yes, if you can use those good whole grain food elements in  
3    June, July and August, it's a cinch you can use that same top  
4    notch nourishment in the fall and winter months.  
  
5    You can take it from me, fellows and girls, WHEATIES, "Breakfast  
6    of Champions", are a true, year-round breakfast cereal. So,  
7    if somebody tries to tell you that a change in the weather  
8    calls for a change in your breakfast, just tell 'em this.  
9    You're going to take a tip from some of America's greatest  
10   champions of sport -- famous athlete's who help themselves to  
11   WHEATIES right smack through the twelve months of the year.  
12   Yes, just tell 'em you've found a year round breakfast  
13   favorite and you're going to stick to it. Just keep on helping  
14   yourself to WHEATIES rain, wind or snow. Do that, and I'll bet  
15   you'll wind up to be the most regular -- and the most satisfied  
16   WHEATIES customer in captivity. How about it? All set for  
17   your WHEATIES "Breakfast of Champions" tomorrow morning?  
18   Better check up on your supply right away. Put in your  
19   order for milk, fruit and WHEATIES, "America's favorite whole  
20   wheat flakes.

## LEAD-IN

ANNOUNCER: 1 And now, Jack Armstrong, The All-American Boy.

SOUND: 2 RATTLE DOOR KNOB. EFFORTS TO BREAK OPEN DOOR:

ANNOUNCER: 3 Jack Armstrong and Billy are trying desperately to wrench  
4 open the door by which they entered the room behind the Chinese  
5 Joss House. Jack, with Betty and Billy, driving a car to the  
6 hospital to see Dr. Courtland, discovered Diamond John Drummond,  
7 the oil gambler, in a taxicab. Knowing the police wanted him  
8 in connection with the theft of the missing message sticks, they  
9 trailed the taxicab. They did not realize the famous oil  
10 wildcatter was deliberately luring them to a Chinese Joss House,  
11 where, by means of a hidden trap, he made them prisoners.  
12 Directing them to a blind room somewhere behind the Joss House,  
13 Diamond John joined them. There he revealed to Jack that he was  
14 ready to pay him and Uncle Jim a huge sum if, on their  
15 expedition into the bush country of Australia, they discovered  
16 oil and gave him the exclusive information. Jack refused to have  
17 anything to do with Diamond John's proposition. Angry, the oil  
18 gambler locked them in the room and said he would force Uncle  
19 Jim to agree to his terms. As soon as he left, Jack got busy  
20 and tried to find a way out of the room. Listen:



SOUND: 1 RATTLE DOOR KNOB. THUDDING ON DOOR BACK OF:

JACK: 2 These doors are locked good and tight.

BILLY: 3 I'll say. And they're mighty solid doors too, Jack.

BETTY: 4 I don't think you should fool with them. I honestly don't.

BILLY: 5 What do you mean? Do you think we should just sit here like  
6 three gimnicks, just waiting for Diamond John to let us out?

BETTY: 7 Well -- but he said he wouldn't be responsible for what happened  
8 to us if we left this room.

BILLY: 9 So what?

BETTY: 10 Well, there may be somebody out there in the hall just waiting  
11 for us.

JACK: 12 He may have put a guard in the hall, at that -- anyhow, just  
13 getting out into the hall might not get us anywhere.

BILLY: 14 I don't understand, Jack.

JACK: 15 Well, that was a blind hall out there. It didn't seem to lead  
16 anywhere.

BILLY: 17 No. But there were plenty of doors opening off of it.

BETTY: 18 They probably only lead into windowless rooms just like this.  
19 I think we're in kind of an underground labyrinth. Mysterious  
20 passages and such stuff.

JACK: 21 I think so too. And believe me, I'd like to find out all about  
22 this place.

BILLY: 1 Well look here, Jack. We haven't half tried to get out. If  
2 we really want to break down that door, all we have to do is  
3 put our shoulders against it. The old football stuff.

JACK: 4 Oh, we could smash down the door, all right. But we'd make  
5 such a racket that Diamond John would come looking for us, with  
6 a gun.

BETTY: 7 More likely, he'd send one of his henchmen.

BILLY: 8 Well I don't get it, Jack. You're not going to quit trying to  
9 get out, are you?

JACK: 10 No. But I'm going to be smarter than we have been about it.  
11 We've just been pulling and lugging at these doorknobs. I think  
12 there's an easier way out than that.

BETTY: 13 What do you mean, Jack? Some kind of a secret passage maybe?

JACK: 14 That's exactly what I mean. I've got a hunch this place is  
15 full of passages. Most of these Chinatown buildings are.

BILLY: 16 Yeah. Maybe so. But the trouble is to find them.

JACK: 17 Well, we sure won't find them if we don't try.

BETTY: 18 If we hope to get anywhere before Diamond John comes back with  
19 Uncle Jim, we'd better hurry.

BILLY: 20 Sa-ay, you don't expect he's going to bring Uncle Jim in here,  
21 do you?



BETTY: 1 Well I don't know. He said he was going to send for Uncle Jim.

BILLY: 2 I can't imagine Uncle Jim coming here, unless he brings along  
3 the police.

JACK: 4 Sa-ay. Don't think that a crook as smart as Diamond John is,  
5 will give Uncle Jim a chance to bring the police.

BILLY: 6 But how's he going to stop him?

JACK: 7 Perfectly simple. He took Betty's scarf, didn't he? Right now  
8 that scarf is probably on the way back to Uncle Jim with a note.

BETTY: 9 That's right. A note that says "If you want to prevent something  
10 serious from happening to Betty, Billy and Jack Armstrong,  
11 come to such and such an address and say nothing to the police.  
12 Present this scarf as your identification". Something like that--

JACK: 13 That's just about the way a smart hombre like Diamond John  
14 would pull it off, too.

BILLY: 15 But I can't imagine Uncle Jim coming and not tipping off the  
16 police.

JACK: 17 Oh, I don't know. If he thought any one of the three of us  
18 was in danger, he might be very careful not to antagonize a man  
19 like Diamond John.

BETTY: 20 I think you're right, Jack. Goodness, Uncle Jim may be lured  
21 into a very bad spot.

JACK: 22 That's just what worries me. Diamond John may make him a  
23 prisoner too.

BILLY: 1 And if we are locked in this room, we won't be able to help  
2 him, either.

JACK: 3 Right. There must be some way out of here.

BETTY: 4 I've been studying the walls since you spoke about secret  
5 passages. I don't see anything that looks like hidden buttons  
6 or concealed doors or anything like that.

JACK: 7 I've been looking, myself. And I don't see a thing.

BILLY: 8 Sa-ay, have you thought of a trap door in the floor? That may  
9 be a way out.

JACK: 10 Billy. Maybe you've hit it, at that. Let's roll back the rug.

BETTY: 11 Wait a moment, Jack. Don't forget that Diamond John Drummond  
12 has a way of watching us and talking to us from some remote  
13 point.

JACK: 14 I haven't forgotten it. But if you noticed it, he hasn't said  
15 a word to us since he left. Maybe he isn't watching us now.

BETTY: 15 I wish I could be sure he wasn't.

JACK: 16 Why? What do you mean?

BETTY: 17 Well, I'd roll back the rug. I think Billy's suggestion about a  
18 trap door is worth investigating.

JACK: 19 I do, too.

BILLY: 20 The only thing we can do is take a chance. If he's watching  
21 us -- so what?



BETTY: 1 So what? He said he wouldn't be responsible for anything that  
2 happened to us if we tried to get out of here.

BILLY: 3 Well, we're in a jam anyway you want to look at it. Come on,  
4 Jack. Let's get busy.

JACK: 5 I suppose we might as well. Here. Let's take hold of the  
6 corner of the rug and pull it back.

BILLY: 7 Okay. Look out, Betty. Get off. Step back there.

BETTY: 8 It's quite a pretty Chinese rug.

BILLY: 9 What of it? There. See anything, Jack?

JACK: 10 No-o-o-o. Nothing that looks like a trap door. Wait. Here's  
11 a loose board, though. I don't know whether that means  
12 anything. Say. It is quite loose.

SOUND: 13 SQUEAKING OF LOOSE BOARD:

BILLY: 14 Jack, I think you can lift that up.

JACK: 15 I think I can, too.

SOUND: 16 LOOSE BOARD COMING OUT OF PLACE IN FLOOR:

JACK: 17 What do you know? And sa-ay, look -- I'll bet this is a  
18 trigger. This may trip something.

SOUND: 19 A METALLIC CLICK. THEN THE CREAKING OF A TRAP DOOR FALLING:

BUSINESS: 20 BETTY FALLS THROUGH:

BILLY: 1 It moves. Oh hey ----

JACK: 2 Look out, Betty. Look --

BETTY: 3 (FADE OUT FAST) Oh mercy! Help! Help!

BILLY: 4 It was a trap door, Jack. And Betty fell through.

JACK: 5 Hey, Betty! Hello, Betty! Where are you down there?

BETTY: 6 (OFF MIKE AND MUFFLED) Oh Jack! I'm in some kind of a passage.  
7 And it -- it's dark -- and -- Oh please get me up out of here.

JACK: 8 Just a second, Betty. Are you okay. Did you hurt yourself?

BETTY: 9 (OFF MIKE) No-o-o-o. I got bumped, that's all. I think I'm  
10 okay. But I want to get out. Reach down here and pull me out.

BILLY: 11 I can see her down there, Jack. Sa-ay, that looks like a passage,  
12 all right. Just what we were searching for.

BETTY: 12 (OFF MIKE) It's a passage. But it's dark, and I want out!

JACK: 13 Hold your horses. Maybe you don't want out. Maybe we're  
14 coming down there with you.

BETTY: 15 (OFF MIKE) Oh, well okay. I just want to be where you all are.

BILLY: 16 So we're going down there, eh Jack? Maybe this is a way out.

JACK: 17 Maybe it is. Go ahead, Billy. Lower yourself down into there  
18 and drop.

BILLY: 19 Okay. You're coming down, too?



JACK: 1 Of course. Hurry, Billy. Apparently Diamond John isn't  
2 watching us through his secret electric eye or whatever it is.

BILLY: 3 If he is, he sure hasn't said anything to us over his tricky  
4 interphone system. Okay. (EFFORT) Here I go. Look out below,  
5 Betty.

BETTY: 6 (OFF MIKE) All clear down here. Let go --

BILLY: 7 (FADE OUT) Hah. Oh, not bad, Jack. It's easy.

JACK: 8 Okay. Stand aside. I'm coming down. (EFFORT) Ugh. All right  
9 to drop?

BILLY: 10 (OFF MIKE) Sure. Let go --

JACK: 11 Here I come -- Ugh --

SOUND: 12 JACK LANDS IN PASSAGE:

JACK: 13 Not as far as I thought. Sa-ay, this may be the way out.

BETTY: 14 I certainly hope it is.

JACK: 15 So do I. I'd like to get out of here and reach a phone so we  
16 could tell Uncle Jim we are safe.

BILLY: 17 That would be the thing to do, all right. Then when he got  
18 Diamond John's message and the scarf, he could turn the whole  
19 thing over to the police.

JACK: 20 I'm afraid we're too late for that.

BETTY: 21 Well, come on. Let's go. Which way, Jack?

JACK: 1 Frankly, your guess is as good as mine. I don't know east  
2 from west, or front from back in this dark place.

BILLY: 3 Sa-ay, what about this trap door? Shouldn't we close it?

BETTY: 4 It might be a good idea. If Diamond John comes looking for us  
5 and sees it's open -- well, he'll know which way we got out  
6 anyway.

JACK: 7 Closing it won't do any good. Don't forget that rug is rolled  
8 back up there. That'll give us away.

BETTY: 9 That's right. Well, wait. Can't we do something about that?

JACK: 10 Maybe we can. Look here. Put your foot in my hand. I'll boost  
11 you up. Come on. Try it.

BETTY: 12 Okay. Maybe I can reach the rug. Ready? Up -- Higher, Jack.  
13 Higher. Oh, I can reach the corner of it. Wait now. I'll pull  
14 it over this way.

JACK: 15 Pull it back over the hole. Then we'll close the trap door under  
16 it and the room won't look disturbed.

BETTY: 17 I'm getting it. Hah. I've got it. How's that?

JACK: 18 Okay. Here. I'll let you down. There. Now, let's shove this  
19 trap door up until it latches. Grab hold here, Billy.

BILLY: 20 Okay. Up --

BETTY: 21 Let me help. Hah --



SOUND: 1 SQUEAKING OF TRAP DOOR GOING BACK INTO PLACE. FINALLY LATCH  
2 CLICKS:

BILLY: 3 Little more. There.

JACK: 4 It clicked. It's in place. Well, that's okay. It may give  
5 us a little longer chance to make a get-away.

BETTY: 6 If we only knew which way to go to get out.

JACK: 7 Well now wait a moment. Let me see. Maybe we can recall which  
8 way that hall ran. We must have come through a passageway under  
9 the rear of the Joss House.

BETTY: 10 That's what I think. And I have a feeling that if we go that  
11 way, down this passage, we'd get back into the Joss House again.

BILLY: 12 I don't know what we want to go back in there for?

BETTY: 13 But we know it's a way out, Billy.

JACK: 14 That's right. I agree with Betty. I think if we go that way,  
15 we have a chance of reaching some sort of a destination. Come  
16 on --

SOUND: 17 FOOTSTEPS IN PASSAGEWAY BACK OF:

BETTY: 18 I don't want to go first. Ugh, but it's dark.

JACK: 19 Black as the inside of my coat pocket. I'll go first. You  
20 follow me, Betty.

BETTY: 21 Mercy. Suppose there should be another trap door down here?

BILLY: 1 We'd sure walk right into it, wouldn't we?

BETTY: 2 Oh, I wish we had a light of some kind.

JACK: 3 Wouldn't a good old flash lamp come in handy now? I'm always  
4 going to carry one in my pocket after this.

BILLY: 5 I promised to do that. But I haven't got it with me now. If --

JACK: 6 Shush. Wait a moment. I think I see kind of a dim, ghostly  
7 sort of a light ahead of us.

BETTY: 8 So do I.

JACK: 9 I wonder where that dim light is coming from.

BETTY: 10 It may be a way out.

JACK: 11 That's what I mean. I smell something -- like the docks. Salt  
12 water and old piles.

BETTY: 13 You're right, Jack. I think we're getting down under a dock  
14 or something.

JACK: 15 I think so, myself. Sa-ay, we are. I mean, look here.  
16 Another sort of a trap door. Only there's no door.

BETTY: 17 Good grief. That's water down there. It looks black and ugly.  
18 Quite oily too. What do you suppose this is, Jack?

JACK: 19 Why, I think it's sort of a get-away place. They probably bring  
20 boats up under this dock here and -- well, it's a way for Diamond  
21 John to give the police the slip.



BETTY: 1 It's a way for us to make a get-away, too, Jack. I wish there  
2 was a boat handy.

BILLY: 3 We don't need a boat. We could let ourselves down into the  
4 water and swim under the dock. We could get out.

JACK: 5 Yes. I think we could. And maybe this is a chance for us to  
6 make a get-away.

BILLY: 7 Well then, okay. Come on. What are we waiting for?

JACK: 8 Hold your horses, Billy. If we lower ourselves into the water,  
9 there's no chance of our getting back up here if we want to.

BILLY: 10 For the love of pete, why should we want to?

JACK: 11 Well. Suppose Uncle Jim has been lured down here by Diamond  
12 John ----

BETTY: 13 Mercy, yes. We might be making our escape and Uncle Jim, he  
14 may be getting into trouble trying to find us.

BILLY: 15 Well, what are you going to do?

JACK: 16 Well, we know a way of getting out of here now, so that's okay.  
17 Now let's see if we can find out where Diamond John is, and  
18 whether Uncle Jim is with him.

BILLY: 19 How are we going to do that?

JACK: 20 There's a flight of stairs. That's the only way up from this  
21 escape hatch. That must lead somewhere. Let's find out.  
22 You'll have to step across here, Betty.

BETTY: 1 I can do that. Go ahead --

SOUND: 2 STEPPING OVER OPENING BACK OF:

JACK: 3 Okay. There. It's quite a step. Want my hand?

BETTY: 4 No, I don't need it. There. Come on, Billy.

BILLY: 5 Watch it. Hah. There. Hey, we'd better be mighty careful  
6 going up these stairs.

JACK: 7 You're doggoned right. Follow me. Sa-ay, they're creaky, too.

SOUND: 8 CREAKING OF STAIRS BACK OF:

BETTY: 9 Easy. Easy. We sound like a bunch of elephants.

JACK: 10 Stay close to this wall here. Easy. Here's the door.

BETTY: 11 Be careful when you open it, Jack. You can't tell where it may  
12 lead.

JACK: 13 I'll be careful.

SOUND: 14 DOOR KNOB. THEN DOOR CREAKING OPEN SOFTLY BACK OF:

BETTY: 15 Easy, Jack. See anything? Where does it lead to?

JACK: 16 Sa ay, wait a second. This is a funny one. Shus-s-s-. Let me  
17 look around. Kind of a dome shaped room. It's a sort of an  
18 office.

BETTY: 19 Is it empty?

BILLY: 20 Sure it is. Go on in.



JACK: 1 Come on. Close the door. What a queer place. Sa-ay, wait.  
2 Do you know where we are?

BETTY: 4 I'll bet I do. We're actually inside the big Joss -- that black  
5 idol in the temple.

JACK: 6 That's exactly where we are. Sa-ay, this must be Diamond John  
7 Drummond's desk. Close that door. I want to look this place  
8 over.

BILLY: 9 I'll close it. There.

SOUND: 10 CLOSE DOOR SOFTLY:

BILLY: 11 Hey. What's all that stuff? Those gadgets? On his desk there.

BETTY: 12 I imagine that's his talk-back system and electric eye, Jack.  
13 Don't you think so?

JACK: 14 That's what it is. This is a mighty strange place. Wait. There  
15 are some Chinese characters on the wall there. Just a moment.  
16 That one is the sign of the On Leong Tong. Oh, things are  
17 getting clearer to me now.

BETTY: 18 What do you mean, getting clearer, Jack?

JACK: 19 Why, I think this must have been a tong headquarters in the  
20 days of the Tong wars, a few years ago. Just wait a second.  
21 Let me slide this panel in the wall open. There -- see?

SOUND: 22 SLIDE PANEL OPEN:

BILLY: 23 What do you know? We can look right out into the Joss House.  
24 Sa-ay, we stood right out there in front of the Black Joss when  
25 the trap door opened.

JACK: 1 Exactly, and someone in there tripped the lever that sprung  
2 the trap. I tell you, this whole arrangement was probably  
3 built up by one of the tong leaders.

BETTY: 4 Well, Diamond John seems to be in control now.

JACK: 5 I think he has probably rented the place while he is in  
6 Australia. Look -- This panel board, that's his electric eye  
7 and talk-back system, all right. Let's see how it works. I'll  
8 flip this switch.

SOUND: 9 CLICK THE SWITCHES, AND AN ELECTRIC HUM BACK OF:

BILLY: 10 Oh look. On that screen. We're looking into a room. By jinks,  
11 that's the room we escaped from.

JACK: 12 You're right. Sa-ay, you didn't get that rug back straight,  
13 Betty. Wait, we'll try this switch.

SOUND: 14 ANOTHER SWITCH, AND ELECTRIC HUM AS BACKGROUND:

JACK: 15 Hah. Look --- Shus-s-s Listen --

BETTY: 16 (SOTTO VOCE) Oh good grief. There's Uncle Jim.

BILLY: 17 What do you know? We're looking right into the room where he  
18 and Diamond John are talking.

JACK: 19 Yes. Listen -- We'll be able to hear what they are saying.

SOUND: 20 BUILD UP ELECTRIC HUM AS BACKGROUND:

DIAMOND J: 21 (LAUGHS) So -- I am pretty sure you would come to see me when  
22 you get my note -- and the scarf.



UNCLE JIM: 1 Yes. I came because I would not have anything happen to Betty  
2 and Billy or Jack Armstrong for anything. And you knew that,  
3 too, didn't you, Diamond John Drummond?

DIAMOND J: 4 (LAUGHS) Well, let us say I suspected it. That is why I  
5 made such a very careful effort to capture them. Oh, it was  
6 not so easy. Jack Armstrong, he is smart. But I think I was  
7 just a little bit smarter.

UNCLE JIM: 8 Well, I have answered your call. What do you want?

DIAMOND J: 9 Well, first -- you have not told the police, I trust?

UNCLE JIM: 10 You asked me not to, didn't you?

DIAMOND J: 11 I told you, you must not. Now you tell me. Did you tell the  
12 police that I sent for you?

UNCLE JIM: 13 No. I did not tell them.

DIAMOND J: 14 On your word of honor as a gentleman?

UNCLE JIM: 15 On my word of honor, I did not tell them I was coming here.

DIAMOND J: 16 So. That is very good. Now then. I will be brief. You are  
17 going on an expedition into the Australian bush. You will follow  
18 the directions given on those message sticks that came to Dr.  
19 Courtland. On that expedition you may discover a source of  
20 petroleum. Now then, if you do --

UNCLE JIM: 21 Just a second, Diamond John Drummond. What are you trying to do  
22 -- make a fool of me?

DIAMOND J: 1 What? A fool? I do not understand.

UNCLE JIM: 2 Look here, those message sticks that give all the details of  
3 the journey into the bush to the Lake of Fire -- they were  
4 stolen. And you are the man who stole them.

DIAMOND J: 5 What is this? Those message sticks were stolen? You are lying.  
6 You are trying to fool me.

UNCLE JIM: 7 I am not lying. Those sticks were stolen from the safe in Dr.  
8 Courtland's study. And it was your men who stole them,  
9 Diamond John.

DIAMOND J: 10 My men! No. No. I had nothing to do with it. Hah, but I  
11 think I know the dog who has done this. It is Tiger Jaeger.  
12 He works with the Japs. They are looking for oil, too.

UNCLE JIM: 13 What makes you think it might be Tiger Jaeger?

DIAMOND J: 14 My spies. I have a very strong organization, as you will soon  
15 find out, Colonel. And I have had reports that Tiger Jaeger's  
16 men have been seen in Brisbane. So if you are not lying, he is  
17 the dog we must get after.

UNCLE JIM: 18 What do you mean, we must get after?

DIAMOND J: 19 Exactly that. From now on, Colonel Fairfield, you and I are  
20 in partnership. And if you do not double-cross me -- Hah ,  
21 What is that? Sirens!

SOUND: 22 POLICE SIRENS OFF MIKE BACK OF:



UNCLE JIM: 1 (LAUGHS) It sounds like the police.

DIAMOND J: 2 You dog. Already you have double-crossed me. You have told  
3 the police.

UNCLE JIM: 4 No. I didn't tell them. But I left your note where Sergeant  
5 Maguire would find it.

DIAMOND J: 6 You fool! Put up your hands.

BETTY: 7 Good grief, Jack. He has got Uncle Jim covered with an automatic.

SOUND: 8 SIRENS OFF MIKE. BUILD THEM UP:

LEAD-OUT

ANNOUNCER: 1 Uncle Jim seems to be in a very bad spot. Those police cars  
2 howling their way down through the narrow streets of Chinatown  
3 may not arrive in time to save him and Jack Armstrong from a  
4 mighty unpleasant situation. And who is this Tiger Jaeger that  
5 Diamond John spoke about? He may also be the source of a lot  
6 of trouble for Jack Armstrong -- so be sure, all of you, to  
7 listen to the next exciting episode of Jack Armstrong and the  
8 Black Joss.



JACK ARMSTRONG  
WHEATIES  
FRIDAY, OCTOBER 13, 1944

#2535

CLOSING COMMERCIAL

ANNOUNCER: 1 Now -- remember this, fellows and girls, you can't expect second  
2 helpings of WHEATIES if that good old orange and blue package  
3 is only partly full. Yes, if you're going to do the kind of  
4 WHEATIES-eating I think you are, you'll need at least two  
5 packages for sure. So put in that WHEATIES order today! Then  
6 tomorrow morning, you're all set for the treat of a lifetime  
7 -- milk, fruit and WHEATIES, "Breakfast of Champions".

BUSINESS: 8 THEME

ANNOUNCER: 9 This is Franklyn MacCormack saying good-bye for General Mills,  
10 makers of WHEATIES -- "Breakfast of Champions" -- who invite  
11 you to listen Monday to another episode of Jack Armstrong,  
12 the All-American Boy!